

# JEFFERSON JOURNAL

November/December 2019



**A Push To Protect  
Oregon Spring  
Chinook Salmon  
Gets A Boost From  
Genetic Science**

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# JEFFERSON JOURNAL

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By Jes Burns

Recently, there's been a significant shift in our understanding of salmon genetics. Researchers have found a distinct area in salmon DNA where the spring and fall chinook differ...Umpqua Watersheds and other groups have recently filed a petition based on this new science. They want to extend Endangered Species Act protections to spring chinook in Oregon coastal rivers roughly between Port Orford and Seaside—a stretch that covers most of the Oregon coastline.



Spring-run chinook salmon.  
COURTESY OF SALMON RIVER RESTORATION COUNCIL. PHOTO: MICHAEL BRAVO

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**COVER:** Spring Chinook. Salmon River. Courtesy of Salmon River Restoration Council. Photo: Scott Harding

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# Public Broadcasting's Golden Age

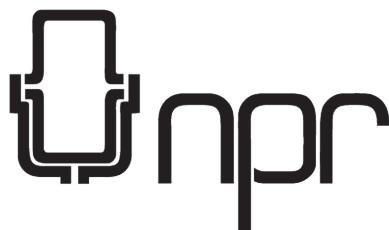
As JPR completes its 50th anniversary year and NPR looks ahead to marking its golden anniversary in 2020, I thought it would be interesting to visit some of the founding documents that established public broadcasting as an American institution.

First and foremost among these documents is The Public Broadcasting Act of 1967. While the text of the act itself is a very dry read, the act was the seminal step in establishing the Corporation for Public Broadcasting (CPB) which became the catalyst for creating the Public Broadcasting Service (PBS) and National Public Radio (NPR). In announcing passage of the act, President Lyndon Johnson extolled the aspirations of the legislation: "The Corporation will assist stations and producers who aim for the best in broadcasting good music, in broadcasting exciting plays, and in broadcasting reports on the whole fascinating range of human activity ... It will try to prove that what educates can also be exciting ... So today we rededicate a part of the airwaves--which belong to all the people--and we dedicate them for the enlightenment of all the people."

Another early document that influenced the growth and development of public radio was NPR's first mission statement. Authored in early 1970 by Bill Siemering—one of the organizers of National Public Radio and later its first program director—the statement supported NPR's request for funding from the newly formed Corporation for Public Broadcasting and became the guiding force of the network as it created its first daily program, *All Things Considered*. Siemering wrote:

*"National Public Radio will serve the individual: it will promote personal growth; it will regard the individual differences among men with respect and joy rather than derision and hate; it will celebrate the human experience as infinitely varied rather than vacuous and banal; it will encourage a sense of active constructive participation, rather than apathetic helplessness.*

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NPR's original logo (circa 1971).

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*In its journalistic mode, National Public Radio will actively explore, investigate and interpret issues of national and international import. The programs will enable the individual to better understand himself, his government, his institutions and his natural and social environment so he can intelligently participate in effecting the process of change.*

*The total service should be trustworthy, enhance intellectual development, expand knowledge, deepen aural esthetic enjoyment, increase the pleasure of living in a pluralistic society and result in a service to listeners which makes them more responsive, informed human beings and intelligent responsible citizens of their communities and the world."*

In reading these early formative documents, it's easy to feel the idealism of the time and the optimism and hope expressed by public broadcasting's pioneers. At JPR we try to honor the aspirations of our early champions through our daily work. And, while we operate in a far more complex media environment than anyone ever imagined at the dawn of public broadcasting, we continue to believe public radio plays a vital role in American society. Each day, with your generous support, we strive to create the world our founders envisioned—one where diverse voices and people are celebrated, where lifelong education and intellectual curiosity are fostered, and where knowledge inspires citizens to engage in their communities to create a stronger democracy.



Paul Westhelle is  
JPR's Executive Director.

A photograph of several salmon swimming in a river. The water is slightly hazy, and sunlight filters down from the surface, creating bright highlights on the fish and the rocky riverbed. The salmon are shown in various stages of their migration, some swimming upstream and others downstream.

“We’re looking at the  
last breaths of a species.”

—Stanley Petrowski, Restoration Committee Chair,  
Umpqua Watersheds



# A Push To Protect Oregon Spring Chinook Salmon Gets A Boost From Genetic Science

By Jes Burns

**A** logjam on a river can be a beautiful thing—especially if you’re a salmon. Logjams collect the gravel salmon need to lay their eggs.

But if you’re a spring chinook on the South Umpqua, the slick gray-green sheets of rock that line the course of the river can be a bleak place.

“The water just rips through it. And because the bedrock offers very little resistance, all the gravel and substrate just move out and don’t get retained,” Forest Service fisheries biologist Casey Baldwin said.

Baldwin has been working for more than a decade to add logs back to the river and improve its spawning habitat. Logs were pulled from the river by his agency in the 1960s and ’70s in a misguided practice called “stream clean out,” where the logjams were removed in an attempt to make it easier for fish to get upstream.

“A lot of the river’s pretty much its base or worst state that it can be in. I mean, you really [can] say it’s a beautiful ditch of bedrock,” he said.

Spring chinook salmon in the south fork gorge of the Salmon River in northern California.

COURTESY OF SALMON RIVER RESTORATION COUNCIL.

PHOTO: MICHAEL BRAVO



The progress has been slow. The past few years, Baldwin's workforce has been busy fighting wildfires instead of being available for restoration work. And funding can be unpredictable from year to year.

Every year the river continues to resemble a massive bedrock waterslide, spring chinook numbers continue to fall. Only about 60 "springers" came back this year to the South Umpqua River.

"We're looking at the last breaths of a species," said Stanley Petrowski, a board member of Umpqua Watersheds.

Petrowski said spring chinook declines on coastal Oregon rivers haven't been given the conservation attention they need because the spring and fall fish are lumped together and regarded as a single species. For decades, based on what scientists knew about salmon genetics, wildlife managers in the Pacific Northwest considered chinook salmon that return to deposit and fertilize eggs in the spring and those that return in the fall to be the same fish. So, even though wild spring chinook salmon runs on many rivers in Northern California and Oregon have crashed, there hasn't been the urgency to change anything—as long as the fall runs remain strong.

Wildlife managers thought that if spring chinook salmon disappeared, then fall chinook would just re-evolve to start their homeward migration in spring—replenishing that run of fish.

But recently, there's been a significant shift in our understanding of salmon genetics. Researchers have found a distinct area in salmon DNA where the spring and fall chinook differ.

"Now that we know that there's a genetic difference, they should be managed as that. And that's what we're pushing for," Petrowski said.

Umpqua Watersheds and other groups have recently filed a petition based on this new science. They want to extend En-



JES BURNS/OPB

Craig Tucker and Amy Fingerle take a break from snorkeling on the Salmon River. This is the last stronghold of wild spring chinook in the Klamath Basin, but only 161 fish were counted this year.

dangered Species Act protections to spring chinook in Oregon coastal rivers roughly between Port Orford and Seaside—a stretch that covers most of the Oregon coastline.

### Genetic Revelations

Being a spring run chinook instead of a fall run chinook can definitely have advantages.

Spring chinook get their name because they enter rivers in spring when water flows are high and rivers are deep. This allows them to move farther inland to access spawning grounds. The fish hang out in cold river pools all summer while they develop the ability to reproduce.

By the time fall run fish leave the ocean, river flows are usually lower. What looked like a speed bump to a spring salmon might be more like a tall, insurmountable waterfall later in the year.



JES BURNS/OPB

Craig Tucker, who works with the Karuk Tribe, searches for spring chinook in a hole on Wooley Creek in the Klamath Basin.

## The Karuk Tribe and Salmon River Restoration Council were the first to use the new genetic science to try to get spring chinook listed as threatened or endangered.



JES BURNS/OPB

USFS biologist Casey Baldwin stands just downstream of a restoration project that creates gravel for spawning spring chinook on the South Umpqua.

Both runs of fish spawn at roughly the same time (springers generally lay their eggs about a month earlier), but because spring fish access parts of the river fall fish can't, they reduce the level of competition for spawning grounds.

The genetic difference between fall and spring chinook salmon was first documented in a 2017 paper coauthored by University of California-Davis geneticist Mike Miller. But scientists had been looking into the genetic differences between the fish since the 1970s.

"What [had] been found over and over again is that when you look at pairs of spring and fall chinook from the same watershed, they tend to be really related to each other ... they were indistinguishable," Miller said.

Based on this, scientists concluded that the fish first developed a preference for a specific home river before they evolved

to return to that river at a different time of the year.

"It would suggest that the spring run evolved lots of different times in lots of different places," he said.

If this change in behavior emerged many times in the past, what's to say it couldn't reemerge again when conditions are favorable?

Miller decided to look a little closer at the issue using new high-resolution genetic analysis technology.

"We were really surprised we found that there was one region of the genome that was basically ... perfectly correlated with whether individuals were either spring run or fall run," he said.

They did the same analysis for winter and summer runs of steelhead and found the same genetic variation between the two runs.

It didn't matter where the spring chinook they analyzed came from, they all had the same genetic marker. This means the genetic mutation happened once, likely tens of thousands of years ago or more and then spread. This was not something that could be counted on to happen again in our lifetime.

This presented a new avenue to argue that spring chinook should be protected separately under the Endangered Species Act.

Matt Sloat, a scientist with the Wild Salmon Center in Portland, said the finding could be the "biggest thing to influence how the Endangered Species Act governs salmon in a long time."

### Trailblazers

The mutation that initially was an evolutionary boon for spring chinook salmon has left them particularly vulnerable because of the way humans have changed the rivers.

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Most of the gravel spawning on the South Umpqua has scoured out, leaving only the bedrock behind.

Dams were built that blocked off large chunks of the upstream habitat springers relied on, pitting them against fall fish in downstream spawning grounds. Wild fish advocates say hatcheries are undermining wild populations. The water quality of the rivers has been altered by land uses like logging, grazing and mining, and by communities withdrawing water for agriculture, drinking supplies and industrial use. River levels are lower and water temperatures are warmer, affecting spring fish that need cold water habitat to get them through the hot summer months.

This is the case on the Klamath River, which drains parts of Southern Oregon and Northern California. Once springers were the dominant run of fish, and very important to the Native American tribes in the region. Now the only stronghold of wild spring chinook left is found on a tributary called the Salmon River—if 161 fish can be considered a stronghold.

Amy Fingerle of the Salmon River Restoration Council wears a full black wetsuit, felt-soled boots and snorkel gear as she prepares to push off the rocks into a deep hole on the Salmon River. She points to the spot where Wooley Creek cascades into the larger river.

“I’d recommend that we go off to the side where the water is eddying out so we don’t disturb the fish as we’re popping in,” she said above the rushing water.

A few steps ahead, Craig Tucker, who works with the Karuk Tribe, called out in unabashed dad-joke glory: “Who’s this Eddie guy we keep looking for?”

“They like to nose into these creek mouths where the cold water is mixing with the river water,” Fingerle said, referring to the salmon, not Eddie. “We’ll hope that they’re there.”

Fingerle and Tucker slip into the pool, initially swept upstream by the force of Wooley Creek flowing in. They then make a wide circle on the surface and briefly rest in the calm of the eddy. The visibility is only about 10 feet in the turbid pool and they have to dive to see the bottom.

Underwater, they follow the cold water to the mouth of the creek, just like the spring chinook do.

Dive after dive, then pool after pool moving up Wooley Creek, they see small trout, a steelhead, some juvenile fish—but no returning adult spring chinook salmon.

“That’s disappointing,” Tucker said, emerging from a pool.

“There was no doubt in my mind that we’d come here and see spring chinook. This is prime habitat,” Fingerle said. “But you have 161 fish that have returned, spread throughout the watershed. It’s almost becoming like a needle in a haystack.”

The Karuk Tribe and Salmon River Restoration Council were the first to use the new genetic science to try to get spring chinook listed as threatened or endangered. That petition is currently awaiting action from the National Marine Fisheries Service, which was supposed to issue a decision at the end of 2018.

A NMFS spokesperson said the decision is now expected before the end of this year. With this decision will come the first clue whether salmon conservation will change to reflect the expanding understanding of salmon genetics.



WILL HARLING/MID Klamath Watershed Council

## The Eyes Have It?

Not all scientists working in the field of salmon genetics agree on the interpretation of the new genetic data. In fact, a group of scientists working with Miller on the 2017 paper, removed their names before it was published.

NOAA Fisheries ecologist Carlos Garza was one of those scientists, although he agrees the underlying work showing the genetic difference between spring and fall chinook was good (and has subsequently been confirmed by his own, as yet unpublished, work).

Garza says the genes that mark spring run salmon only correlate with the time they enter rivers, not any other physical or developmental difference. And he says people are going too far with the interpretation of what the genetic difference means.



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"If you're proposing that we change the way that we label these fish to focus on something that is not descriptive of the way that they are actually existing in nature, then that ... becomes an issue of anthropogenically categorizing things in a way that is not consistent with their biology," he said.

In addition, through research on the Salmon River, Garza has learned that spring and fall chinook occupy the same spawning grounds—they interbreed, which helps conserve the genetic variation.

"That means that effectively in the Salmon River, spring and fall chinook are part of one population," he said.

Garza doesn't see spring and fall fish as being any more different than siblings with different colored eyes.

"One can have a very simple genetically controlled trait lead to a cascade of phenotypic [observable characteristics] changes that cause people to perceive what could be two full siblings as being dramatically different organisms," he said.

This interpretation could affect whether the Endangered Species Act is evoked to bring additional protections for spring chinook salmon.

And the stakes are big. Restoring populations of spring chinook can be more complicated than restoring fall fish because they rely on favorable river conditions for several months. Spring chinook need a larger portion of each river to be in habitable condition for a longer period of time. And this involves more than just science. It brings in politics and the economy and ideological allegiances and federal agencies stretched thin by the conservation and restoration work already on their plates.

And the question raised by the new genetic analysis might ultimately have a much larger impact.

In 2018 two other NOAA Fisheries scientists, Robin Waples and Steven Lindley, published a paper in the journal Evolutionary Applications that suggests changes in management may be warranted.

"In at least some of these cases it might be necessary to consider whether to revise existing conservation units based on the genomics data, and if so how best to do so," they wrote.

They suggest that salmon won't be the last species where a more nuanced understanding of genetics will trigger challenges to how different animals and plants are managed.

## Coming Together

Leaf Hillman looks like a man who's ready to sleep in his own bed. He sits on a bench on his front porch, slightly slouched, slightly dazed. He reaches slowly for the beer that's offered by Craig Tucker and he and his son offer up yard grapes in return.

Hillman is the hereditary owner of White Deerskin Dance at Tishawnik, which was danced by members of the Karuk tribe at this year's World Renewal Ceremony. That's where he's been camping for more than a week. He just got home.

Hillman says this year the ceremony was different.

"First year that we never had—not one—fresh fish all camp long. We always have fish, even on bad years," he said.

The fish Hillman speaks of are salmon. There are very few spring chinook in the river, and the fall chinook are late coming back this year.

"We had a great ceremony," he said. "I think it was just weird not having fish."

Hillman is also the Karuk tribe's director of natural resourc-



JES BURNS/OPB

Leaf Hillman, Natural Resources Director for the Karuk Tribe, says the tribe has always considered spring and fall chinook to be different fish.

es. The Karuk are behind the accepted petition for Endangered Species Act protection for spring-run chinook salmon in the Upper Klamath and Trinity rivers.

On a similar petition back in 2011, NMFS found that the spring and fall fish in the Klamath River should be considered as part of the same "evolutionary significant unit," the framework wildlife managers use to categorize and protect variation within a species under the ESA. This time around the tribe is citing the new genetic science as a reason to reconsider that decision.

For Hillman though, the recent genetic discovery doesn't feel all that new. The tribe, which traditionally relied on salmon as a primary food source, has always considered the two runs to be different fish.

"They don't show up for the same time of year. So obviously they're not the same fish," he said. "We have a different name for them. We call 'em ishyāat. We call the other ones áama."

There a buzz around this idea in the salmon conservation community.

"What [the new science] does is it confirms a lot of that traditional ecological knowledge," said Conrad Gowell, fellowship program director at the Native Fish Society. "Our scientific knowledge is starting to catch up with the knowledge of a lot of the tribes who have acknowledged these populations as distinct for a while, since time immemorial."

Similar observations have entered the zeitgeist around issues of land management and wildfire.

Hillman is a bit saltier in responding to this meeting of the two schools of thinking.

"I've always said that if it's good science it'll eventually catch up with what we already know as Indian people, and we've always known that spring chinook is a different fish," he said. "Western science finally caught up to that. Bully for them ... Maybe we can do something different."



Jes Burns is the Southern Oregon reporter for Oregon Public Broadcasting's Science and Environment Team. She's based at Jefferson Public Radio and works collaboratively with JPR's newsroom to create original journalism that helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Her work can be heard and seen on public radio and television stations throughout the Pacific Northwest.

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The United States has a substantial wave energy resource off its coasts which could deliver up to 15% of the nation's annual electricity demand.

# Portland Company Builds First Of Its Kind Renewable Wave Energy Device

**A** Portland-based industrial company completed the construction of a first of its kind renewable wave energy device.

On October 10, 2019 Vigor announced it had completed building Ireland-based company Ocean Energy's wave energy convertor, called OE 35 buoy.

The 826-ton buoy measures 125 feet by 59 feet with a draft of 31 feet and has a potential rate capacity of up to 1.25 megawatts in electrical power production.

The buoy is shaped like an "L" with a long open chamber that sits below the water line and a turbine above the water. As water enters the open chamber it forces air upward, which turns the turbine to generate electricity. When the water recedes, it creates a vacuum and air rushes in to fill it, keeping the turbine spinning and the cycle repeats.

Ocean Energy estimates that a 100 megawatt wave farm could power up to 18,750 American homes.

Vigor has been building wave energy devices and their components for more than a decade.

"Oregon as a state has really bought into renewable energy and bought into marine energy and have done so for the past 15 years," Ocean Energy's CEO John McCarthy said.

"So, they've really have been ahead of the curve in terms of the conception and terms of product development and helping to shape government policy to make it happen."

The buoy is set to be released off the coast of Oregon where it will make a 25-day journey to the U.S. Navy Wave Energy Test Site in Kanehoe Bay Hawaii for 12 months.

"These are power stations so they will be in there for you know 30, 40, 50, years, so that's the kind of time span your looking at in terms of these devices, these are power plants," McCarthy said.

The U.S. Department of Energy's office of Energy Efficiency and Renewable Energy, along with the Sustainable Energy Authority of Ireland, funded the \$12 million project.

"We hope Oregon will show the rest of the country that it is a false premise to suggest we have to choose between a robust economy and a healthier climate," Vigor's vice president of environmental services Alan Sprott said.

"In Vigor we believe in, and in this project we've shown, that clean energy technologies can be an important part of our manufacturing economy that can drive jobs to engineer and build future clean energy infrastructure."



MONICA SAMAYOA/OPB

Ocean Energy's OE 35 Buoy was constructed at Portland-based Vigor. The buoy is set to be released off the Oregon Coast to make its way to a US Naval Test Site in Hawai'i.

The United States has a substantial wave energy resource off its coasts which could deliver up to 15% of the nation's annual electricity demand. In Oregon alone, the estimated potential value to the local economy is \$2.4 billion per annum with an associated 13,630 jobs.

"As we transition to a clean energy economy we have to recognize the wonderful potential and the great potential of marine energy can help us meet our clean energy needs but also create so many good paying jobs," Oregon Democratic Congresswoman Suzanne Bonamici said.

Ocean Energy's long term plan is to build five more buoys for deployment at the Oregon wave Energy Test Site off the coast of Newport, Oregon.



Monica Samayoa  
is a reporter with  
OPB's Science &  
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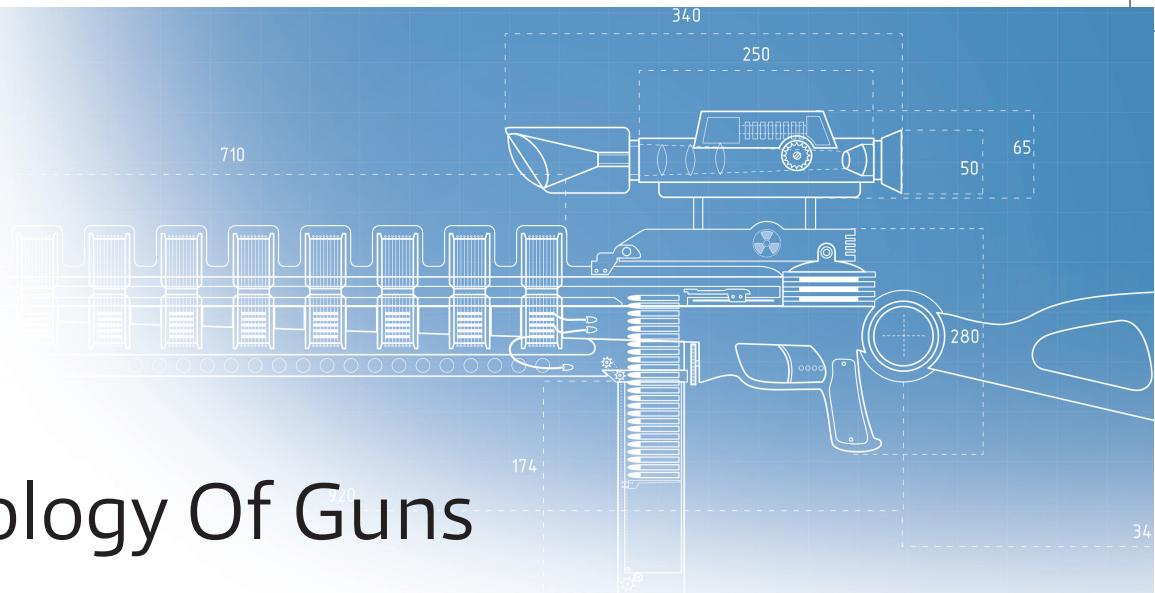
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# The Technology Of Guns

**A**s a technologist, I cannot help but see the world through the lenses I've crafted over years of reading, writing, and thinking about technology and its impacts on society, culture, and humanity. I'll be the first to admit that this can taint one's view of the world. Sometimes it can lead to insights, other times to myopia.

As a technologist, I see guns as a technology, that is, an invented extension of Man. Guns are weapons and weapons are a subset of technology created and used by humans to inflict damage upon others. Notice I did not say that weapons were designed to "defend" oneself. While self-defense may or may not be the purpose of the person using the weapon, it certainly is not the function of the technology. The function of weapons as a technology is to inflict damage upon another being, whether that being is a bear, a deer, a man, a woman, a child.

Some man-made objects can serve dual purposes as a utilitarian tool or as a weapon. A baseball bat or an axe or a kitchen knife are good examples. I won't go into graphic detail about how these three tools can also be used as weapons. I'm sure you can imagine these things for yourself to whatever degree of *CSI*-inspired gruesomeness and horror your stomach can bear.

Guns are different from other weapons though. Guns have only one function and one purpose: to fire bullets that penetrate the bodies of other beings, causing organ damage, internal bleeding, and ultimately death. As a technology, guns serve no other purpose. I suppose you could use a pistol as a hammer but it wouldn't be a very effective hammer and potentially quite dangerous if it were loaded.

"The uses made of any technology are largely determined by the structure of the technology itself—that is, that its functions follow from its forms," wrote the late author Neil Postman in his book *Technopoly: The Surrender of Culture to Technology*.

As a technology, the function of guns is to inflict bodily damage. This is the only function of guns because their form is to harness and apply explosive pressure to a projectile, sending it down and out a barrel toward a target. The earliest iteration of the gun as a technology was the cannon. Gunpowder was packed along with a cannonball into the breech of the cannon. A fuse then ran down into the gunpowder. A lit fuse brought fire down into the flammable gunpowder causing it to explode. The energy caused by the explosion propelled the cannonball

down the barrel of the cannon and out toward its intended target. Like any technology, cannons harness the power of natural processes to do what they do. Guns are just tiny cannons with the gunpowder and projectile compacted into tiny portable objects we call "bullets" that, when fired from a gun, can cause massive bodily damage and death.

When people argue that "guns don't kill people," they're either conveniently missing this point entirely or they are purposefully trying to mislead you into thinking that guns, as a technology, are somehow neutral. No technology is neutral. Inherent in every technology is a bias toward shaping the world to be one way or another.

Now, I'm not saying that guns make the decision to pull their own triggers. That would be silly. What I'm saying is that the "guns don't kill people" line is just semantic folly. People can play whatever word games they want, but in the end, guns do kill people because, as a technology, that is exactly what they were designed to do. The inherent bias of the technology of guns shapes a world in which people die from gunshot wounds.

Postman argues, and I think quite correctly, that once a technology has been created and introduced into culture, there is no going back. "Once a technology is admitted [to culture], it plays out its hand; it does what it is designed to do," he writes. "Our task is to understand what that design is—that is to say, when we admit a new technology to the culture, we must do so with our eyes wide open."

As we move deeper into the unexplored territory of the technological revolution, I fear that we are not doing so with our eyes wide open. In fact, as we put greater trust into our technologies and cede power to the technocrats who control that technology, we become increasingly myopic and less able to see how things might play out in the future.

"Unforeseen consequences stand in the way of all those who think they see clearly the direction in which a new technology will take us," says Postman. "A new technology does not add or subtract something. It changes everything."

No technology is neutral. Inherent in every technology is a bias toward shaping the world to be one way or another.



Scott Dewing is a technologist, writer, and educator. He lives on a low-tech farm in the State of Jefferson.



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Unlike us, they can die and remain alive: every redwood has dead limbs and grows from a ground made fertile by its own decay.

## Slow Thoughts In The Redwoods

**O**ne thing I have learned in my years: to grow older is to grow slower. In the brightness of everyday, outpaced by the fleet legs of children, the quicksilver flight of dragonflies, immersed in the boiling soup of instantaneous electronic interconnection, this can be a problem. And so, I find I am drawn to places of slow rhythms – the steady roll of breakers onto a beach, the suspension of breath in a desert basin, and, most comfortable of all, the green stillness of a grove of giant redwoods. There is no better place to consider the meaning of time, the tempo of change, and the fate of the world.

Sitting on a log in northernmost California, I turned to the trees for guidance. Tell me, redwoods, standing still for a thousand years or more, as still as a living thing can be—what do you think? For you, the last century is a moment. But it has been a very eventful moment, this century in which the carbon dioxide you breathe has become richer and richer, in which the fog you drink has begun to fade, in which the quick mosses and

ferns at your feet have dimmed and curled. Have you had time to think, or has it all happened too fast?

Compared to redwoods, we are ephemeral as mayflies. But the time we have is the time we have, and we must use it as best we can. I have been thinking about climate change for twenty years, which is both no time at all, and also a significant chunk of my life. It has been enough time for me to trace all the classic stages of grief: denial, anger, bargaining, depression and acceptance. Well, maybe I haven't made it to acceptance. And I never really went through denial. And there's still a lot of anger... okay, forget about the stages of grief. The point is – I believe our fate is sealed. We don't know exactly what that fate is, how high the seas will rise, how much of the Earth's beloved forests will burn, how much human chaos will be unleashed by climate chaos. But the utter and universal failure of the leaders of the world to reduce fossil fuel emissions means that the momentum toward a climate-changed Earth is now unstoppable.



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## Jefferson Almanac

Continued from page 19

To which the redwoods, their needles shifting in the faint breeze, seem to respond: *Wait*. An hour—or is it a week?—later, they add: So impatient. And eventually, I seem to hear a chorus of whispers: *Ignorant. Proud*. And I’m pretty sure: *Fool*.

Trees, and especially ancient trees like redwoods, have a relationship with time that is nothing like ours. For a tree, there is no future. There is only the ever-expanding present, accumulating upon the framework of the past. Almost every great tree in this grove bears the scars of fires that burned before the first Europeans set foot on this continent. Their wood is the past made flesh, layer upon layer. Unlike us, they can die and remain alive: every redwood has dead limbs and grows from a ground made fertile by its own decay.

Sitting in the cool shade of the great trees, breathing in their oxygen, I realize: these redwoods are not worried. They cannot be. Rooted in place, they daily bathe in the fog-rich air, feed upon the nurturing sun, and converse with all the teeming denizens of soil. The perfection of their kind has been proven over millions of years. The individual perfection of this tree, and that one, has been gracing this world for many centuries.

My nature is different from theirs: I can be worried. I am. For us humans, it is the *future* that is ever-present. It is where we spend most of our time, occupied with dreams, plans, expectations, and fears. Faced with a planet that appears to be careening out of control, I do not know what to do with my grief.

It is a besetting human fault, of which I am as guilty as anyone, to think we know more than we know. We know that atmospheric CO<sub>2</sub> has now reached 414 parts per million, and we know that is the highest carbon dioxide level in at least 800,000 years. We can measure the thousands of square miles of sea ice loss and the rate of glacier retreat. We know that this past July was the hottest month recorded on earth since humans invented thermometers. We can be very confident that what’s coming will be bad for the earth as we know it, and for the civilization based on that familiar earth.

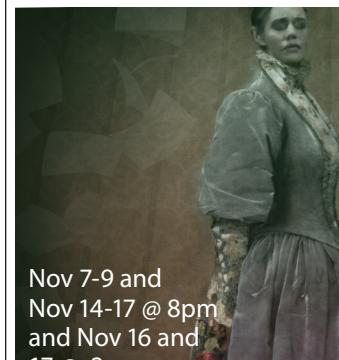
What we do not know is what that future will look like *exactly*, or how soon it will arrive. In that not-knowing, some find themselves paralyzed with fear, some find a justification for inaction, and some find reason for hope. Given all we don’t know—and the alarming facts that we do—the only sensible course is to do everything we can, as fast as we can, to head off the worst possible outcomes.

A redwood tree has its nature, and I have mine. I am not good at silent endurance. Even though I no longer believe my words will make much difference, I will continue to write and speak out. But just for now, for these moments within the redwood grove, let me stop trying to roll the rock of the future up the mountain. Let me slow my thoughts. Let me accept the limits of my knowing. Let me escape the tyranny of time, and breathe, in gratitude, just a little easier.

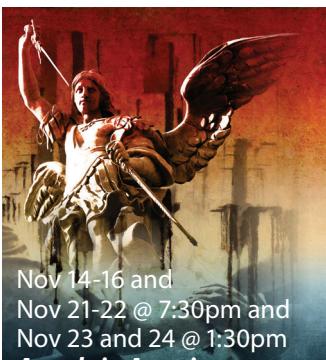


Pepper Trail is a writer and conservation biologist. He lives in Ashland.

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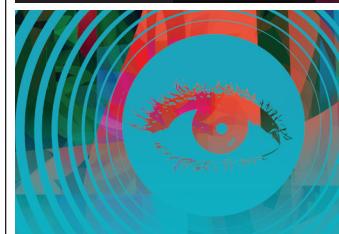
Nov 14-16 and  
Nov 21-22 @ 7:30pm and  
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***Part Two: Perestroika***  
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SOU Main Stage Theatre



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SOU Music Recital Hall



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Sunday, Dec 8  
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**OCA Music presents:**  
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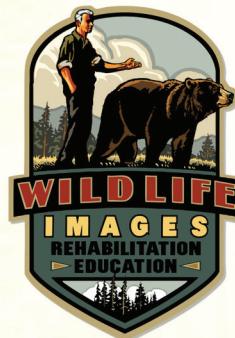
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## THEATRE

GEOFF RIDDEN

# The Happy Season Once More Fits

**B**y the time you read this column, the 2019 OSF season will have ended: lights taken down; costumes, scenery and props all stored; it is time to begin to take stock.

The weather has been kinder than in the recent past. There was a brief period of smoke in late July and some rain in September, but otherwise the skies stayed clear for the most part, and, at the time of writing, only three outdoor performances had to be cancelled (one performance of each of the plays staged in the Allen Elizabethan Theatre).

The season dates were scheduled somewhat differently this year: perhaps the most significant change being that all eleven productions, whatever their start date, ran until the end of October. So, although some productions did not open until July, there were no shows closing early, and fewer frustrated audience members wanting to see a show which had had glowing reviews only to find its run was over.

The issue of which play is staged in which space is often a subject of contention, and this year I was not alone in wondering whether the excellent *Mother Road* might have been more successful in the more intimate setting of the Thomas Theatre rather than in the larger Angus Bowmer Theatre.

The range of venues and stages was extended to include the scheduled use of the Ashland High School Theatre (previously employed only in emergencies as an escape from the smoke). The company also made use of the Hay/Patton Rehearsal Center for a small number of performances of *La Comedia of Errors* and went on to stage that production in community spaces in the region. Earlier in the year, in the OSF's *Prologue* magazine, Julie Cortez wrote of *La Comedia* that it was "the first staging of a Play on! translation, the first fully bilingual production and the first time a play is presented on OSF's campus and in community centers in the Rogue Valley".

I hope to write more about this production and its staging in my next column.

One result of all these changes was that the Festival created its own piece of history by having seven shows running in one single day—August 1st: the day Nataki Garrett started as Artistic Director. There were three shows in the Thomas, two in the Bowmer and two at the High School: that pattern was replicated on August 10 and August 22.

The use of the Ashland High School theatre allowed audiences the opportunity to see productions of some plays in different venues: outdoors in June, July, September and October;

and indoors in August. Those indoor August performances also included fourteen extra matinees—and matinees have not previously been a feature of the productions staged in the Allen. The matinees seemed to attract a different kind of audience with more children in the theatre and more older people who prefer afternoons to evenings. The indoor performances were opened with a trumpet call—but there was no attempt to hide the fact that this was a recording. In addition, it was impossible to have darkness gradually descend on the indoor stage (it never got completely dark in the High School Theatre), and that different style of audience meant that not every performance ended with a standing ovation.

It was no mean feat to transfer from a large outdoor space to a much smaller indoor space and then back again. These three productions made significantly less use of projected images than we have become accustomed to on the outdoor stage, because such effects could not be easily transferred. One other feature which could not be transferred was that, although there was a concessions stand, no alcohol was served on the school premises.

My sense was that, knowing that *Macbeth*, *Alice in Wonderland* and *All's Well* would all be performed on two different stages, the directors tended to concentrate the action at the centre as much as possible, and that left the outdoor performances lacking the spread across the stage to which we are accustomed.

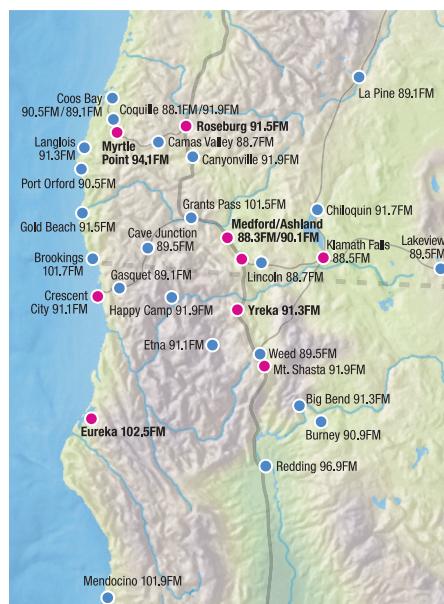
There was one change this season which was manifest outside of the theatres and that was the absence of the Festival banners which have graced the main streets of Ashland in years past. I spoke to a number of people about the disappearance of these banners, but nobody knew why they had gone. This absence did not go unmarked or unmourned, however. Several local residents drew it to my attention and one wrote "The town and the Festival have been so closely aligned for so many years that it's surprising to see one obvious manifestation of that closeness vanish from the streets".

We can only hope that the banners are brought back for the 2020 season.



Geoff Riddin has taught in universities in Africa, Europe and North America. Since moving to Ashland in 2008, he has become a familiar figure on radio, in the theatre, in the lecture hall and on the concert stage. He is artistic director of the Classic Readings Theatre Company and has a particular interest in adaptations of the plays of Shakespeare. Email [geoff.ridden@gmail.com](mailto:geoff.ridden@gmail.com)

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5:00am Morning Edition  
 7:00am First Concert  
 12:00pm Siskiyou Music Hall  
 4:00pm All Things Considered  
 6:30pm The Daily  
 7:00pm Exploring Music  
 8:00pm State Farm Music Hall

## Saturday

5:00am Weekend Edition  
 8:00am First Concert  
 10:00am Opera  
 2:00pm Played in Oregon  
 3:00pm The Chamber Music Society of Lincoln Center

4:00pm All Things Considered  
 5:00pm New York Philharmonic  
 7:00pm State Farm Music Hall

## Sunday

5:00am Weekend Edition  
 9:00am Millennium of Music  
 10:00am Sunday Baroque  
 12:00pm Siskiyou Music Hall  
 2:00pm Performance Today Weekend  
 4:00pm All Things Considered  
 5:00pm Chicago Symphony Orchestra  
 7:00pm Center Stage From Wolf Trap  
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**Burney** 90.9 FM  
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## Opera Delaware

Nov 2 – *Gianni Schicchi* by Giacomo Puccini  
*Buoso's Ghost* by Michael Ching

Nov 9 – *Amleto* by Franco Faccio

## Milwaukee Symphony Orchestra

Nov 16 – *The Marriage of Figaro* by Wolfgang Amadeus Mozart

**RIGHT:** A beloved holiday tradition continues as Mozart's delightful fairy tale returns in the Met's production of *The Magic Flute*. **BELLOW:** Star countertenor Anthony Roth Costanzo debuts as the title pharaoh in the Met's production of Philip Glass' opera *Akhnaten*.



## Opera Southwest

Nov 23 – *Norma* by Vincenzo Bellini  
*Ali Baba* by Giovanni Bottesini

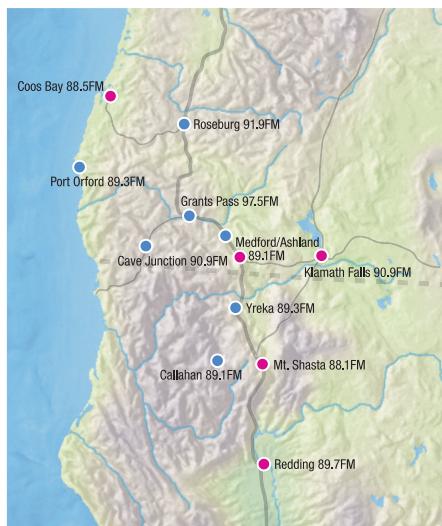
## Metropolitan Opera

Dec 7 – *Akhnaten* by Philip Glass  
*The Queen of Spades* by Peter Ilyich Tchaikovsky  
*Macbeth* by Giuseppe Verdi  
*The Magic Flute* by Wolfgang Amadeus Mozart



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# Rhythm & News Service



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## Monday through Friday

5:00am	Morning Edition
9:00am	Open Air
3:00pm	Q
4:00pm	All Things Considered
6:00pm	World Café
8:00pm	Undercurrents
3:00am	World Café

6:00pm	American Rhythm
8:00pm	Q the Music / 99% Invisible
9:00pm	The Retro Lounge
10:00pm	Late Night Blues
12:00am	Undercurrents

## Sunday

5:00am	Weekend Edition
9:00am	TED Radio Hour
10:00am	This American Life
11:00am	The Moth Radio Hour
12:00pm	Jazz Sunday
2:00pm	American Routes
4:00pm	Sound Opinions
5:00pm	All Things Considered
6:00pm	The Folk Show
9:00pm	Live From Here with Chris Thile
11:00pm	Mountain Stage
1:00am	Undercurrents

## Saturday

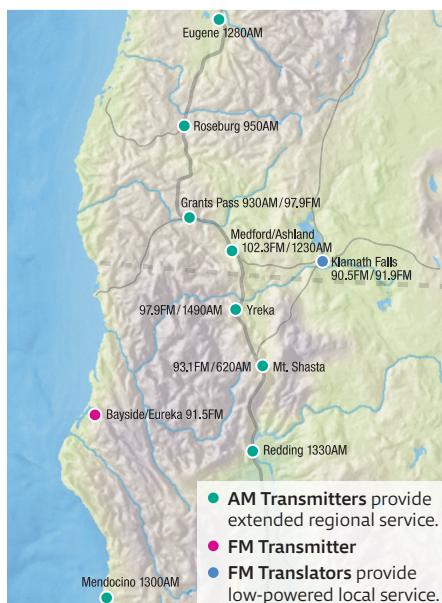
5:00am	Weekend Edition
9:00am	Wait Wait...Don't Tell Me!
10:00am	Ask Me Another
11:00am	Radiolab
12:00pm	E-Town
1:00pm	Mountain Stage
3:00pm	Live From Here with Chris Thile
5:00pm	All Things Considered

## Translators

Callahan/Ft Jones 89.1 FM
Cave Junction 90.9 FM

Grants Pass 97.5 FM
Port Orford 89.3 FM
Roseburg 91.9 FM
Yreka 89.3 FM

# News & Information Service



## Monday through Friday

5:00am	BBC World Service
7:00am	1A
8:00am	The Jefferson Exchange
10:00am	The Takeaway
11:00am	Here & Now
1:00pm	BBC News Hour
1:30pm	The Daily
2:00pm	1A
3:00pm	Fresh Air
4:00pm	PRI's The World
5:00pm	On Point
7:00pm	Fresh Air (repeat)
8:00pm	The Jefferson Exchange (repeat of 8am broadcast)
10:00pm	BBC World Service

## Saturday

5:00am	BBC World Service
7:00am	WorldLink
8:00am	Day 6
9:00am	Freakonomics Radio
10:00am	Planet Money
11:00am	Hidden Brain
12:00pm	Living on Earth
1:00pm	Science Friday
3:00pm	To the Best of Our Knowledge
5:00pm	Politics with Amy Walter
6:00pm	Selected Shorts
7:00pm	BBC World Service

## Sunday

5:00am	BBC World Service
7:00am	Inside Europe
8:00am	On The Media
9:00am	Innovation Hub
10:00am	Reveal
11:00am	This American Life
12:00pm	TED Radio Hour
1:00pm	Political Junkie
2:00pm	Fresh Air Weekend
3:00pm	Milk Street Radio
4:00pm	Travel with Rick Steves
5:00pm	To the Best of Our Knowledge
7:00pm	BBC World Service

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“Burns was also able to get Willie Nelson to open up and share vivid memories of his time in Nashville”

# Epic Endeavor: Ken Burns Tackles Country Music

If you'd have asked me at the beginning of September to rank my knowledge of country music on a scale of 1-10, I doubt I'd have gone much higher than an average 5. I was certainly familiar with the major stars, but having never spent any considerable time with the genre—and working in public radio, where country music isn't typically broadcast, I'd not consider myself an expert by any means.

Ken Burns' latest documentary mini-series, *Country Music*, broadcast in mid-September on PBS (and streaming at pbs.org) confirmed that I did actually know quite a bit more than I had thought (thanks, mom?), and helped fill in the few blind spots that existed. I'd still rate my knowledge nowhere close to a ten (I know some of those folks, and it's impressive), but I'd say I'm a solid 7 at this point.

This is not the first time Ken Burns has tackled an American musical genre. Nearly twenty years ago (2001), he tackled jazz—a genre I've spent much more time with—as a musician, a student, and as a radio host. In *Jazz*, Burns demonstrated tremendous research and adept storytelling, and all in all I was entertained throughout. But, (note: foreshadowing!) after exhaustive episodes on each decade and period through jazz history, he glossed over the last 20+ years as if nothing meaningful had happened, only devoting any meaningful time to Wynton Marsalis. Having spent years studying, listening, emulating, and in some cases interviewing musicians who've all risen to the top of the jazz world since the 1980s, I can tell you with a degree of certainty that another episode was warranted to properly encapsulate more modern times.

Which brings me back to *Country Music*. I'll admit up front that I really enjoyed the series. After the first episode, which I'd only decided to watch during a channel-surfing exercise, I carved out 14 additional hours over the next two weeks to watch every minute as they were broadcast. It was reported that Ken Burns conducted 175 hours of interviews with over 100 musicians and other personalities for the series. That said, it's a monumental task to be definitively comprehensive in a television program that works within time constraints, and *Country Music*, like *Jazz*, occasionally missed the target—sometimes via omission, other times by what my more educated friends and colleagues have described as “creative historical recollection.” As a good read, Savingcountrymusic.com has a great article on the most egregious omissions—Glenn Campbell, Conway Twitty, and others.

In comparison, *Country Music*'s hits were amazing. The rare interviews with Merle Haggard (who, along with many other featured subjects has since died) were fantastic. Burns was also able to get Willie Nelson to open up and share vivid memories of his time in Nashville and why that world was such a poorly fitted suit. And throughout the entire program, the virtuosic mandolinist Marty Stuart provided a unique through line of knowledge and professional experience that stretches from today almost all the way back to the very beginning. (An aside: Seeing John McEwen and Rosanne Cash featured so prominently in the documentary so soon after they'd been guests on JPR Live Sessions was a real thrill!)

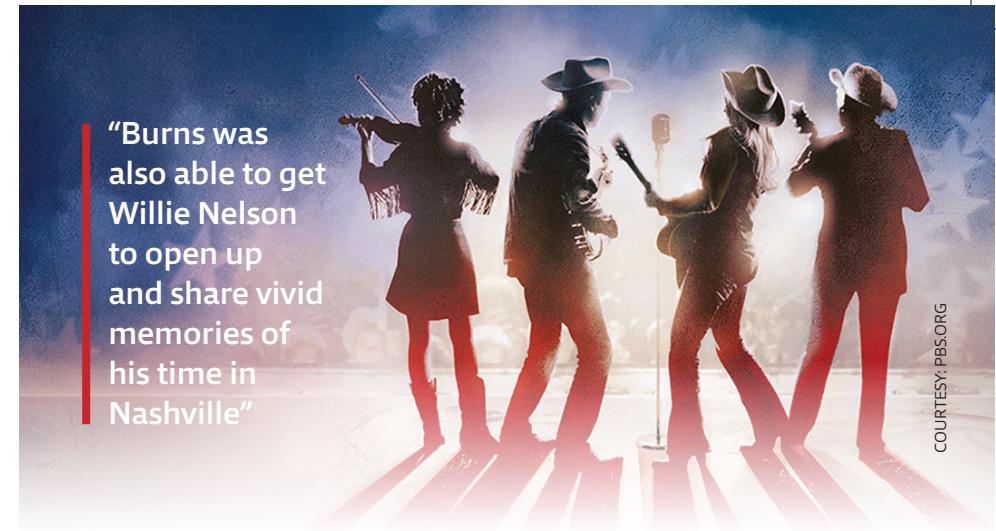
All-in-all, the series followed a very familiar Burns trajectory: Awe-inducing historical black and white photos slow panned to perfection, rare and sometimes recently discovered video clips, and loads of evocative and emotional storytelling. Most of the “expert” guests were fantastic, but some (what in the world is Wynton Marsalis doing in there?) were real head-scratches.

The biggest disappointment for me was that, like *Baseball*, Burns prematurely wrapped up the show in the era of the mid-1990s. That was 25 years ago! It was akin to a “nothing more to see here, move along” proclamation. There was no mention of the resurgence of old-time, bluegrass, and country music that followed the massively popular Coen Brothers film *O, Brother Where Art Thou?* (2000), no mention of Alison Krauss (27 Grammy Awards—most ever for a female artist!, from 42 Nominations!!) & Union Station, and the rise of Americana as an important genre separate from what mainstream country music has become in was barely mentioned. That's hard to fathom.

That all said, it's still a fantastic introduction to country music for those uneducated, and it contains a compendium of video clips sure to please any devotee. I hold out hope that future years will see Burns, just like in *Baseball*, revisiting *Country Music* to add new episodes as an afterward.



Eric Teel is JPR's Director of FM Network Programming and Music Director.



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APRIL EHRLICH

# Tell Me Your Story

**W**e did it; we made it through the summer without a major wildfire plaguing our skies or our homes. After two years of smoke-filled weeks and wildfires threatening people's lives, our region braced for the worst this summer. Major businesses and organizations—like the Oregon Shakespeare Festival, vineyards and rafting companies—reworked their entire schedules around another smoky summer. Here at JPR, we also prepared for what we thought was to come. We put together “go bags” in case we had to hit the road suddenly to cover a fire, and we purchased bright yellow fire protection uniforms and helmets.

Fortunately, that gear stayed unopened in the hallway closet. But while we didn't have to do much active wildfire coverage, we still remained on the beat. We used that time to explore how wildfires impact our region in a deeper way. We analyzed the scars they left behind on people's lives and in the forests that surround our homes.

In 2018, the University of Washington and the Nature Conservancy produced a study that concluded that wildfires leave the most lasting impacts on people of color and people who are economically vulnerable. This year I decided to see how that study applies to our region by speaking to those communities. I focused on four groups: people of Latino or Hispanic descent, people with disabilities, people who are homeless, and people who are Native American.

I was lucky enough to have received a \$1,000 grant from the USC Annenberg Center for Health Journalism's California Fellowship to embark on this project, which would include four in-depth radio features analyzing how wildfires impact public health in rural California.

First I had to find people who would tell me their stories, which turned out to be more challenging than I anticipated. Like many rural areas of Northern California, Shasta County has strained resources serving marginalized groups, so there weren't many people who could connect me with Latinx people and other communities. The agencies that I did find were already busy enough helping people who needed it; they hardly had time to deal with a pesky reporter.

There was also a trust factor. Here I was, a reporter from Oregon, dropping into their lives so they could tell me their deeply personal stories from a traumatic event. How would they know that I won't exploit their sorrow for web clicks? And if they've immigrated from another country, how would they know that my reporting wouldn't expose and endanger them?

I had to meet people face-to-face to develop that trust. I made trips to Redding and spent several days in back-to-back interviews. Those interviews led to more interviews. I discov-

ered a whole network of interconnected people in separate communities. When the Carr Fire hit the city last year, they texted their friends and family. They kept each other apprised of the evacuations and shelter locations. They welcomed each other into their homes. They helped each other get food, clothing and transportation.

When I was in Redding the day after the Carr Fire hit, it seemed like these things were easily accessible to everyone. There seemed to be free food and clothing everywhere, but really, it was all at the emergency shelters, and not everyone had access to those. Latinx families were wary of shelters for several reasons: there wasn't any signage in Spanish to make them feel welcome, most of the staff and volunteers were white, and there were government logos everywhere. People with disabilities struggled to find transportation to these shelters, and when they got there, sleeping on a cot in a gym posed another challenge. And people who are homeless are barred from emergency shelters altogether due to federal laws.

I came away from this project with hours of tape and four hefty features. I concluded the series by focusing on a group that incorporates culture into fire management: the Yurok Tribe in Humboldt and Del Norte counties. The Yurok people reach far into their past and tap into ancestral forest burning—what the U.S. Forest Service now calls “prescribed burning.”

Centuries of living on their land taught Native Americans how to use fire as a tool for thinning forests of dead and dying vegetation. Native Americans long learned how to do cultural burns safely and at what time of year to do them. These burns in turn killed pests that plagued their crops, provided materials they used in regalia and basket weaving, and created an activity that connected tribal Elders and youth.

In recent years, modern Western forest management has embraced the idea of using fire as a forest-thinning tool. Perhaps in time it will also learn how to weave in the vast array of personal histories, cultural outlooks, and complex needs that represent the diverse communities within our region.

To read and listen to JPR's four-part series “Oppressed By Wildfire,” visit [ijpr.org/topic/oppessed-wildfire](http://ijpr.org/topic/oppessed-wildfire)



April Ehrlich is a reporter at Jefferson Public Radio. She recently completed a fellowship with the USC Annenberg School of Journalism's 2019 California Fellowship, which helped fund the “Oppressed By Wildfire” series exploring how wildfires impact marginalized groups. Her reporting has also covered public health, environment, investigations, and other issues around poverty.

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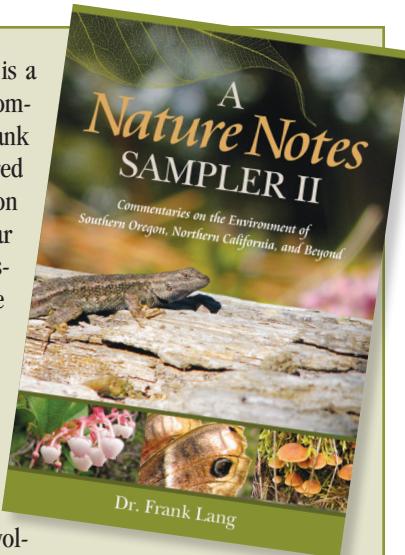
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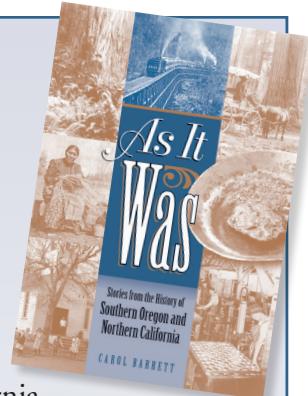
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DON KAHLE

# Celebrate & Remember Annette Montero

Annette Montero died in mid-September. Her red sleeping bag had holes in it, spewing a trail of feathers wherever she went. Unable to get to her usual place, she slept in a downtown alley, near a Dumpster.

Annette Montero's life ended when a garbage hauler was making his pre-dawn rounds. Even if he saw the ragged red sleeping bag on the pavement, why would he have guessed there might be a body inside it? Nobody should be sleeping in an alley beside a garbage container. We all agree about that.

Annette Montero was not having a good day when most people last saw her. She resisted attempts to put her feather-spewing bag inside another bag. She wouldn't let her bicycle out of her sight. She cut in line at the Sunday Interfaith Breakfast, but others let it slide. We've all had bad days before.

Annette Montero's day got worse. Her bicycle was probably stolen, just as she had feared. When a downtown guide told her she had to move along, she asked about renting a parking space for the night. If cars could stay safely overnight, why couldn't she? There's a haunting logic to what might have been her last request.

Annette Montero's last meal was not the breakfast she ate alone in the basement at First Christian Church. She was visited later by a volunteer for Eugene's Burrito Brigade. They feed the homeless every weekend, delivering burritos under bridges, on the riverbank, and in alleys.

Annette Montero danced with the volunteer who had brought her a burrito, captured on a nearby surveillance camera. It's good to know there were at least those moments of impromptu joy in her final hours.

Annette Montero died from homelessness, although that's not what's officially recorded. Lane

County doesn't keep records of how many people die from living outside in harsh conditions. Or waiting too long to seek medical help. Or being unable to defend themselves while sleeping.

Annette Montero became a statistic, but she never stopped being a person. Her family gathered for a memorial service at First Christian Church, which was undoubtedly the last roof she saw over her head.

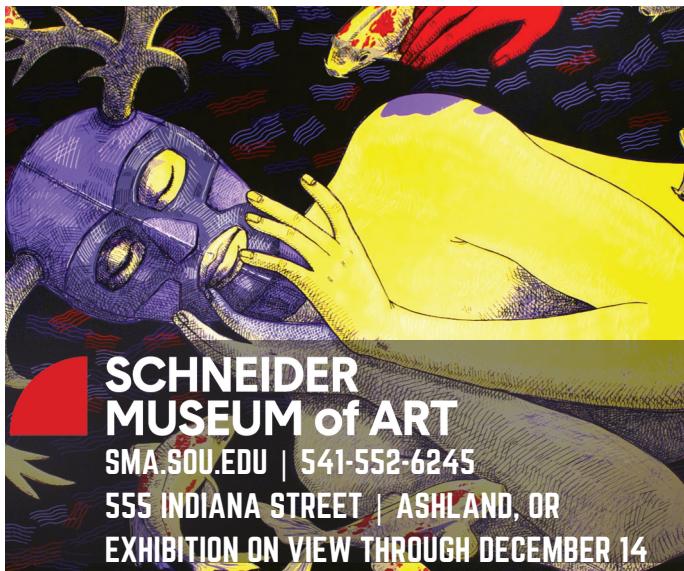
Annette Montero's name must stay with us, so that each person sleeping without shelter is never reduced to a statistic, an abstraction, a societal problem. Thomas Egan froze to death on December 18, 2008 and Eugene responded, "Never again." Thomas Egan Warming Centers have been active on cold nights ever since.

Sunday Interfaith Breakfast has been serving a hot morning meal to the homeless every week since 2012. As they feed 300 people, volunteers learn their guests' names, their stories, their individual histories. Those histories must be joined with ours now. We can say "Never again" by adding to the breakfast's title the beautiful name of Annette Montero.

Annette Montero's name must stay with us, so that each person sleeping without shelter is never reduced to a statistic, an abstraction, a societal problem.



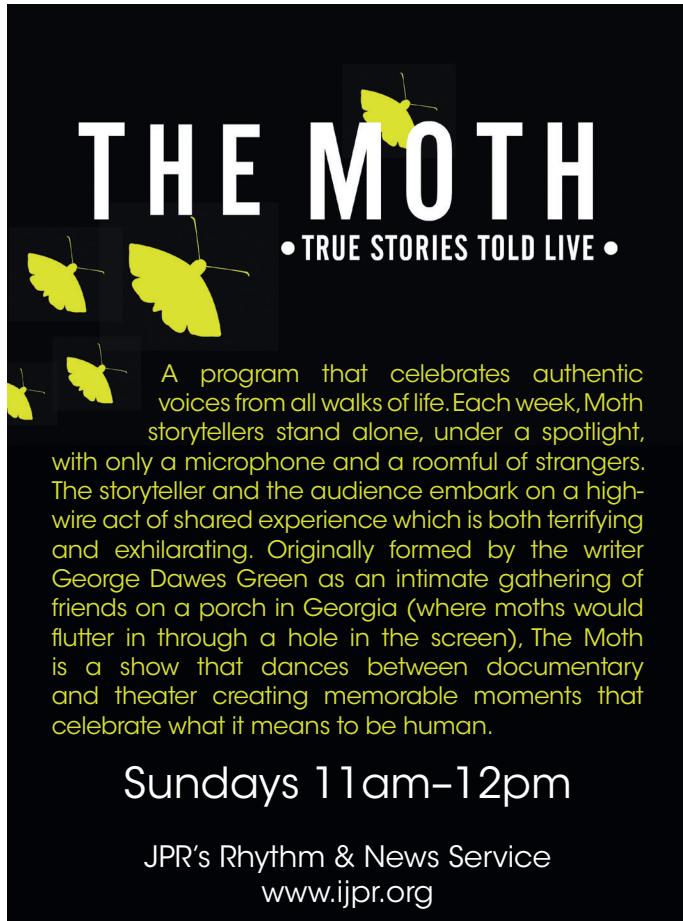
Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at [www.dksez.com](http://www.dksez.com).



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## SHOTS

NELL GREENFIELDBOYCE

Engineered stone typically contains over 90% silica. Granite ... usually contains less than 45% silica. Marble usually contains less than 10%.

— Dr. Amy Heinzerling, CDC

# Workers Are Falling Ill, Even Dying, After Making Kitchen Countertops

**A**rtificial stone used to make kitchen and bathroom countertops has been linked to cases of death and irreversible lung injury in workers who cut, grind and polish this increasingly popular material.

The fear is that thousands of workers in the United States who create countertops out of what's known as "engineered stone" may be inhaling dangerous amounts of lung-damaging silica dust, because engineered stone is mostly made of the mineral silica.

Jose Martinez, 37, worked for years as a polisher and cutter for a countertop company that sold engineered stone, as well as natural stone like marble. He says dust from cutting the slabs to order was everywhere.

"If you go to the bathroom, it's dust. When we go to take lunch, on the tables, it's dust," he says. "Your nose, your ears, your hair, all your body, your clothes — everything. When you walk out of the shop, you can see your steps on the floor, because of the dust."

Now, he's often weak and dizzy and has pain in his chest. He can no longer play soccer or run around with his kids. Doctors have diagnosed silicosis, a lung disease that can be progressive and has no treatment except for lung transplant. Martinez is scared after hearing that two other workers from the same company, who were also in their 30s, died of silicosis last year.

"When I go to sleep, I think about it every night — that if I'm going to die in three or four, five years?" he says, his voice breaking. "I have four kids, my wife. To be honest with you, every day I feel worse. Nothing is getting better."

His experience is just one of those described in a new report on 18 cases of illness, including two deaths, among people who worked principally with engineered stone in California, Colorado, Texas and Washington.

The workers were nearly all Hispanic, almost all were men, and most had "severe, progressive disease."

"I am concerned that what we may be seeing here may just be the tip of the iceberg," says Dr. Amy Heinzerling, an epidemic intelligence service officer with the Centers for Disease Control and Prevention who is assigned to the California Department of Public Health.

Engineered stone took off as a popular option for countertops about a decade ago and is now one of the most common choices for kitchens and bathrooms. From 2010 to 2018, imports of the material rose about 800%.

Manufacturers say the material is preferable to natural stone because it's less likely to crack or stain. Companies make



A worker cuts black granite to make a countertop. Though granite, marble and "engineered stone" all can produce harmful silica dust when cut, ground or polished, the artificial stone typically contains much more silica, says a CDC researcher tracking cases of silicosis.

their engineered stone by embedding bits of quartz in a resin binder, and that means it's almost entirely composed of crystalline silica.

"Engineered stone typically contains over 90% silica," says Heinzerling. "Granite, for instance, usually contains less than 45% silica. Marble usually contains less than 10%."

While all this silica isn't a concern once the countertop is installed in a kitchen or bathroom, it is a potential problem for the businesses that cut slabs of this artificial stone to the right shape for customers.

"Workers who cut with the stone can be exposed to much higher levels of silica," says Heinzerling, "and I think we're seeing more and more workers who are working with this material who are being put at risk."

A spokesperson for a trade organization that represents major manufacturers of engineered stone, A.St.A. World-wide, sent NPR a written statement, noting that dust-related diseases can come from unsafe handling of many different materials and that "these risks are not specific to engineered stone."

Continued on page 36

## Shots

Continued from page 35

What's more, the statement goes on, engineered stone surfaces "are totally safe in their fabrication and installation if it is performed according to the recommended practices." Manufacturers, according to the trade group, have been working to educate fabricators about these practices.

Still, Heinzerling believes that "the fact that all of our affected workers worked with engineered stone, as did many of the workers reported internationally, is really important."

One recent study in Australia found that at least 12% of workers who cut stone countertops had silicosis. Those cases, and the new cases in the United States, have public health experts now wondering about the nearly 100,000 U. S. workers in this industry.

Officials estimate that there are more than 8,000 stone fabrication businesses in the United States. Many are small-scale operations that might not understand the dangers of silica or how to control it.

Clusters of silicosis cases, some requiring lung transplants, had already occurred among workers who cut engineered stone in Israel, Italy and Spain when doctors saw the first North American case in 2014.

That was a 37-year-old Hispanic man who had worked at a countertop company and had been exposed to dust, including dust from engineered stone, for about a decade.

More cases were then discovered in California when public health workers did a routine search of hospital discharge records for a diagnosis of silicosis. They identified a 38-year-old man who had died of silicosis in 2018 after working for a countertop manufacturer.

When they investigated his former workplace, they learned of another worker who had died of silicosis in 2018 at age 36. Four other workers from that same company, including Martinez, have been diagnosed with silicosis.

### Not just miners anymore

Meanwhile, in Colorado, an unusually high number of people with silicosis were showing up at the occupational health practice of Dr. Cecile Rose, professor of medicine at National Jewish Health and the University of Colorado.

"Over a period of less than 18 months, I had seen seven cases of silicosis in younger workers," says Rose.

In the past, her patients with silicosis tended to be miners, who had dug for metals such as gold and silver many years before. Her new patients were younger and were working with companies that processed slabs of engineered and natural stone.

"We actually not only saw people who were directly cutting and grinding the stone, but we saw people who were just sweeping up the work site after the stone had been cut," says Rose. "They were exposed to the silica particles that were suspended in the air just with housekeeping duties."

More cases have been found in Texas. And in 2018, public health workers identified a 38-year old Hispanic man with silicosis in Washington who fabricated countertops. "He is facing serious health issues and is being considered for a lung trans-

plant," according to Washington State Department of Labor & Industries.

### Controlling the dust is key

None of this surprises David Michaels, an epidemiologist at George Washington University who used to run the Occupational Safety and Health Administration, a safety agency within the Department of Labor. In 2015, he says, OSHA issued a "hazard alert" warning of a significant exposure risk for workers who manufacture natural and artificial stone countertops.

"We knew we'd see more cases," says Michaels. "It's disappointing that OSHA hasn't done anything to stop these cases from occurring. These cases were predictable, and they were preventable."

Prevention basically comes down to controlling the dust. Stone cutting businesses can choose from a variety of proven methods ranging from working with stone while it's wet to using vacuum or filtration systems that remove dust from the air.

In 2016, OSHA issued new workplace limits on how much silica could be in the air. This controversial new rule reduced the permissible exposure level to half of what it had been. Safety experts hailed the new, tighter limit as an important step forward; the previous regulations had been based on decades-old science, they said. But many industry groups opposed it.

A year later, the incoming Trump administration ended the safety agency's national emphasis program for silica. That program would have allowed OSHA to target the countertop fabrication industry for special inspections, says Michaels.

"That way OSHA can have an impact on the entire industry," says Michaels. "But OSHA is not doing that."

Without that program, says Michaels, OSHA is limited in what it can legally do. OSHA can investigate a workplace injury or a complaint. But these workers, some of whom are undocumented immigrants with few employment options, are unlikely to complain.

A spokesperson for OSHA tells NPR that the agency will determine "at a later date" whether a revised silica special emphasis program is needed; in the meantime, the agency "continues to enforce the 2016 silica standard."

"Employers are responsible for providing a safe and healthy workplace free from recognized hazards," the spokesperson says.

Some countertop manufacturers are well aware of the dangers of silica. David Scott, the owner and operator of Slabworks of Montana, in Bozeman, estimates that about 40% to 50% of what he sells and cuts is the engineered stone.

He has been able to dramatically reduce the amount of silica dust in his countertop fabrication shop over the past five years, he says.

One of his insurers provided testing for airborne silica, and Scott says levels were initially only marginally acceptable, even though his facility doesn't do any dry processing of stone, which creates more dust. "We were a wet shop at that time, and we were still marginal," he says.

Part of the problem was that water with silica dust would end up on the floor, he explains, and some of the water would evaporate before going down the drain.

"If you came in in the morning, you would see a white residue on our floor, and that was the dust," says Scott. "So the first thing we did was bring in a floor scrubber. We call it our Zamboni."

The machine scrubs and vacuums up the water, and Scott says that reduced the silica load in the air substantially. He then added new air handling systems to further remove dust. "We brought our silica levels, at times, down to undetectable," says Scott.

He says consumers who want to make sure they're buying a countertop from a responsible vendor can vet fabricators by looking to see if they are accredited by the Natural Stone Institute, which trains companies on how to safely cut and polish stone. Accreditation requires companies to basically invite OSHA in to do an inspection.

But many operators, especially smaller ones, won't have gone through this process. If a showroom is attached to a manufacturing shop, Scott says, a countertop buyer could simply look around.

"How much dust do you see? Because it gets everywhere," says Scott. "General cleanliness is going to tell you a lot."

### Australia sees a spike in cases

In Australia, where government officials are grappling with a spike in aggressive cases of silicosis among workers who cut engineered stone, medical organizations are urging doctors to screen young workers to identify those who have lung disease.

Dr. Graeme Edwards, an occupational health physician in Brisbane, Queensland, says that currently there are more than 250 known cases of silicosis among people who manufacture countertops — or "benchtops," as they are called in Australia.

Anyone who has worked with engineered stone for more than three years should have a high-resolution CT scan to check for lung injury, says Edwards, even if they don't have any symptoms. He says this is especially true if they engaged in any dry-cutting of this material for more than a year, regardless of whether they used respiratory protection.

In an email, he says that American researchers' assertion in their new report that, based on Australia's experience, "there might be many more U. S. cases that have yet to be identified" is "a GROSS understatement."

Jose Martinez, who is worried about his future, says he wants workers to know that the danger is real and that they have to protect themselves, because some companies may not care.

"At the end, it's your family, it's your health. It's not about other people. It's not about if your boss likes it or not," says Martinez. "If you die, who is going to feed your kids? Who is going to take care of your family?"



Nell Greenfieldboyce is a NPR science correspondent. With reporting focused on general science, NASA, and the intersection between technology and society, Greenfieldboyce has been on the science desk's technology beat since she joined NPR in 2005.

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The rise of celebrity diet gurus and glamorous food photos on social media reinforce the idea that eating only certain foods and avoiding others is a virtue—practically a religion.

# When Efforts To Eat 'Clean' Become An Unhealthy Obsession

**W**hether it's gluten-free, dairy-free, raw food, or all-organic, many people these days are committed to so-called "clean eating"—the idea that choosing only whole foods in their natural state and avoiding processed ones can improve health.

It's not necessarily a bad thing to eat this way, but sometimes these kinds of food preferences can begin to take over people's lives, making them fear social events where they won't be able to find the "right" foods. When a healthful eating pattern goes too far, it may turn into an eating disorder that scientists are just beginning to study.

Alex Everakes, 25, is a public relations account executive from Chicago. As a kid, he struggled with being overweight. In his teens and 20s, he tried to diet, and he gained and lost and regained about 100 pounds.

When he moved to Los Angeles after college, he took his diet to a new level. He started working out twice a day. At one point, he ate just 10 foods—"Spinach, chicken, egg whites, red peppers—because green peppers make you bloated—spaghetti

squash, asparagus, salmon, berries, unsweetened almond milk, almond butter," Everakes says.

He went from 250 pounds at his heaviest, down to 140. He posted pictures of his six-pack abs and his "clean" diet online and was praised for it. He felt virtuous, but at the same time, he was starving, tired and lonely.

"My life literally was modeled to put myself away from destruction of my fitness," Everakes says.

He became afraid to eat certain foods. He worked at home to avoid office parties where he'd have to eat in front of others. He didn't go out or make friends because he didn't want to have to explain his diet.

It turns out Everakes was struggling with something called orthorexia nervosa.

Orthorexia is a fairly recent phenomenon. Dr. Steven Bratman, an alternative medicine practitioner in the 1990s, first coined the term in an essay in the nonscientific *Yoga Journal* in 1997. Many of his patients eschewed traditional medicine



MEREDITH RIZZO-NPR

Orthorexia occurs when people become so fixated on the idea of eating "cleanly," or choosing only whole foods in their natural state, that they end up imperiling their physical and mental health. Sometimes this means missing critical nutrients or not getting enough calories.

## The Salt

Continued from page 39

and believed that the key to good health was simply eating the “right” foods. Some of them would ask him what foods they should cut out.

“People would think they should cut out all dairy and they should cut out all lentils, all wheat... And it dawned on me gradually that many of these patients, their primary problem was that they were... far too strict with themselves,” he says.

So Bratman made up the name *orthorexia*, borrowing *ortho* from the Greek word meaning “right” and *-orexia* meaning “appetite.” He added *nervosa* as a reference to *anorexia nervosa*, the well-known eating disorder which causes people to starve themselves to be thin.

“From then on, whenever a patient would ask me what food to cut out, I would say, ‘We need to work on your orthorexia.’ This would often make them laugh and let them loosen up, and sometimes it helped people move from extremism to moderation,” he recalls.

Bratman had no idea that the concept of “clean eating” would explode over the next two decades.

Where dieters once gobbled down no-sugar gelatin or fat-free shakes, now they might seek out organic kale and wild salmon.

The rise of celebrity diet gurus and glamorous food photos on social media reinforce the idea that eating only certain foods and avoiding others is a virtue—practically a religion.

Sondra Kronberg, founder and executive director of the Eating Disorder Treatment Collaborative outside New York City, has seen a lot of diet trends over the past 40 years.

“So orthorexia is a reflection on a larger scale of the cultural perspective on ‘eating cleanly,’ eating... healthfully, avoiding toxins—including foods that might have some ‘super power,’” she says.

Now, Kronberg and other nutritionists applaud efforts to eat healthfully. The problem comes, she says, when you are so focused on your diet that “it begins to infringe on the quality of your life—your ability to be spontaneous and engage.” That’s when you should start to worry about an eating disorder, she says.

“In the case of orthorexia, it centers around eating ‘cleanly’ and purely, where the other eating disorders center around size and weight and a drive for thinness,” she says.

Sometimes these problems overlap, and some people who only eat “clean” foods miss critical nutrients from the foods they cut out or don’t consume enough calories. “It could become a health hazard and ultimately, it can be fatal,” Kronberg says.

While people with these symptoms are showing up in clinics like Kronberg’s, scientists don’t agree on what orthorexia is.

Dr. S.E. Specter, a psychiatrist and nutrition scientist based in Beverly Hills who specializes in eating disorders, notes that there are only 145 published scientific articles on orthorexia. “For anorexia nervosa, there are 16,064 published studies and for eating disorders in general, there are 41,258. So [orthorexia] doesn’t stack up in terms of the knowledge base so far,” he says.

A 2018 review of orthorexia studies published in the journal *Eating and Weight Disorders* finds no common definition, standard diagnostic criteria, or reliable ways to measure orthorexia’s psychological impact.

Orthorexia is not listed specifically in the DSM—the *Diagnostic and Statistical Manual of Mental Disorders*—but that doesn’t mean it’s untreatable.

“I just think orthorexia is maybe a little bit too hard to pin down, or it’s looked at as a piece of the other related disorders—the eating disorders, obsessive compulsive disorder, and general anxiety disorder as well,” Specter says.

To treat it, “we have to look at the thought process and try to disentangle the beliefs that a person has. They become very entrenched,” he says.

“It’s a very kind of gradual process for... many in terms of trying to back out of a need to always check to see that, you know, locks are locked or that a food is not going to be harmful to them—cause their skin to break out or increase their risk of cancer,” he says.

Alex Everakes has been in treatment for two years. While he’s still significantly underweight, he says he’s happier and learning to see his diet a little differently.

Everakes eats more freely on the weekends now and tries to add a new food every few days. He’s made some friends who don’t restrict their eating.

For Everakes, taking control of his orthorexia is “knowing that your world isn’t going to come crashing down if you have like, a piece of pizza.”

He’s managed this by taking baby steps. Instead of going right for a slice of standard pizza, he started with cauliflower crust pizza. He ordered frozen yogurt before going for full-fat ice cream.

Eating disorders can strike anyone. Roughly 1 in 3 people struggling with eating disorders is male, according to the National Eating Disorders Association. And these disorders affect athletes at a higher rate than the rest of the population.

If you think you have orthorexia or any eating disorder, it’s important to seek professional help and friends who support you, Everakes says.



April Fulton is a former editor with NPR’s Science Desk and a contributor to The Salt, NPR’s Food Blog.

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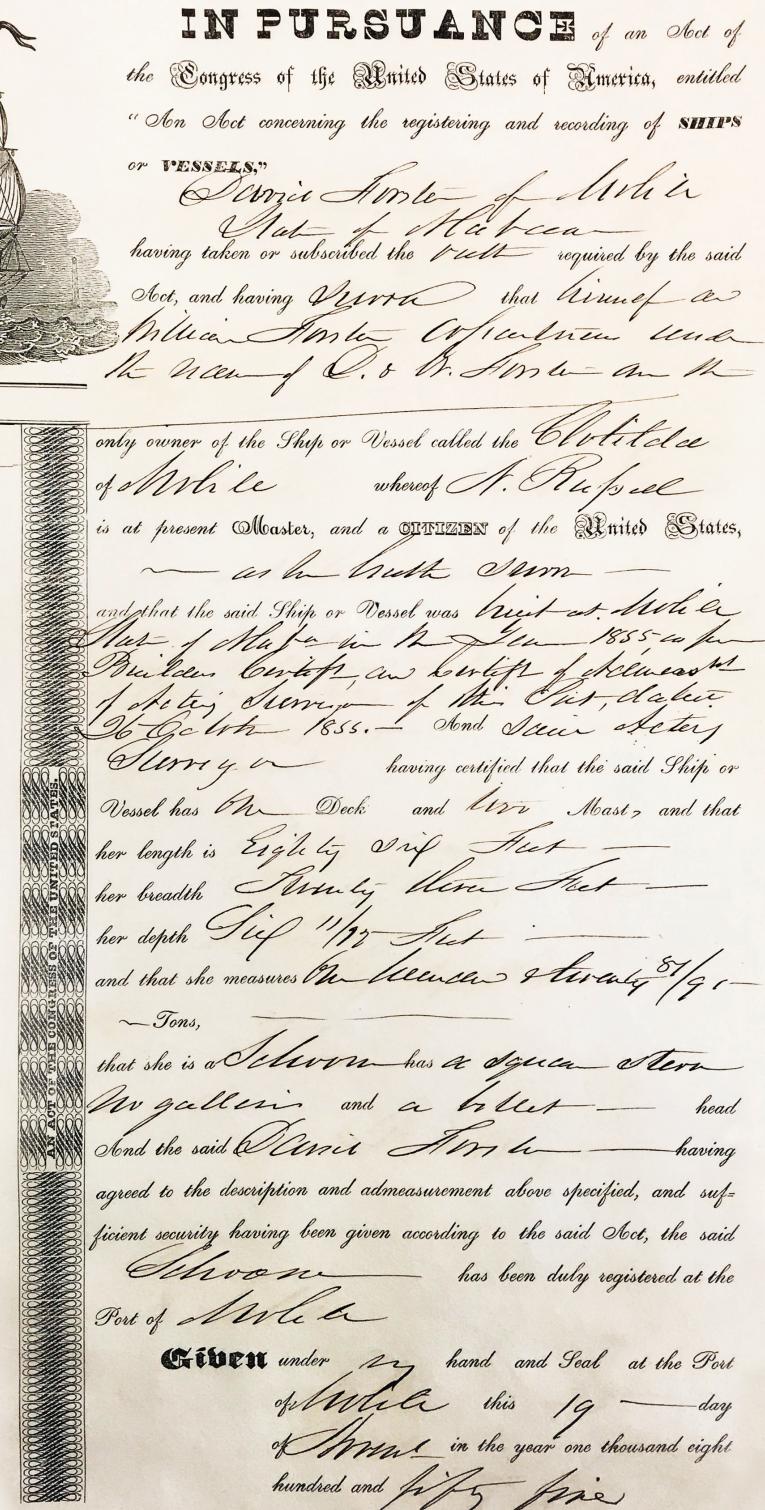
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# The Importance Of Uncomfortable History

We were recently joined by renowned maritime archaeologist Dr. James Delgado, Senior Vice President of Search-Search2O to talk about the archaeological discovery of the *Clotilda*. Considered the last known slave ship to arrive in the United States in 1860, the story of the *Clotilda* is a fascinating one—filled with risk, greed, and even a card game. Thanks to a collaborative partnership of archaeologists, historians, and the descendent community, the remains of the ship were recently found in a “ship graveyard” along the Mobile River.

Upon arriving to Alabama, the *Clotilda* was unloaded in secrecy and the ship was burned. The passengers were sold to local plantations and other slavers. After the Civil War, many of the emancipated survivors of the *Clotilda* founded Africatown, a small community just north of Mobile, Alabama. The story of the *Clotilda* was an important part of community history, but due to the secretive nature of the journey many outsiders doubted the validity of the tale. The recent discovery of the wreck provides a tangible link to Africatown’s origin and validates the oral histories the descendants and modern residents have curated about the community. Now these stakeholders have a key role in deciding what happens next with the shipwreck.

While it is easy to get caught up in the lighter details of the story, during our conversation on air, Delgado kept us grounded in the core facts of the *Clotilda*’s journey: 110 human beings were transported across the Atlantic Ocean against their will under deplorable conditions. This brutal reality left me speechless, as I struggled to think of what to say next. It also reminded me how important it is for us to sit in these uncomfortable moments and absorb the ugly truth about what history can be. Historical events are often benignly framed around names, dates, and numbers—but this impersonal format can allow us to gloss over the historical context of these past events. Without it, you not only avoid the lived human experience, but you could also miss the fact that the *Clotilda* sailed over 50 years after the United States banned the transportation of enslaved people from Africa.



The *Clotilda*’s original registry.

NATIONAL ARCHIVES

In an era where tourists leave negative reviews online about being ‘bummed out’ by depressing stories at historical sites, it is even more important that we do not candy coat history to make it more palatable.



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## Underground History

Continued from page 41



COURTESY: WIKIMEDIA COMMONS

Abaché and Cudjoe Kazoola Lewis at Africatown in the 1910s, two persons from *Clotilda*.

I have been working to embrace these uncomfortable moments in my own work. In response to the common (and reasonable) questions regarding population statistics for Chinese immigrants, after years of struggling with imperfect answers (the problems with Census records is a topic for another article) I now use the question as an opportunity to discuss the historical context of being a Chinese resident in Oregon when anti-Chinese sentiment and discriminatory legislation was rampant. I can't tell you how many Chinese residents lived in Jacksonville, but I can tell you why that answer is problematic.

In an era where tourists leave negative reviews online about being 'bummed out' by depressing stories at historical sites, it is even more important that we do not candy coat history to make it more palatable. Many struggle with the complexities of what is referred to as 'Dark Heritage:' essentially the history of unpleasant, traumatic, and taboo events and sites. As heritage professionals it is not our job to make the past enjoyable. We should not shy away from painful details surrounding the inequality or inhumanity of historical events. We should strive to humanize the past and present it as accurately as possible. That can be uncomfortable, but it is also thought provoking. Understanding the ugly side of history can give us better appreciation for its moments of beauty. The passengers of the *Clotilda* were not defined solely by their journey. They survived. They lived free. And their descendants are ready to tell their stories.



Chelsea Rose is an archaeologist with the Southern Oregon University Laboratory of Anthropology (SOULA) and co-host of Underground History, a monthly segment that airs during the Jefferson Exchange on JPR's News & Information service.



# Sticky Toffee Pudding

To update Britain's sticky toffee pudding—a steamed, too-often bland dessert hidden under a gluey, cloying syrup—we employed a bit of reverse-engineering, starting with the sauce. Instead of the traditional cream, we gave the toffee glaze a taste from home by spiking it with rye whiskey. The whiskey's spice and heat cut through the sweetness of the dark brown sugar and corn syrup; orange zest added brightness. For the cake itself, we wanted to mirror the flavor of the rye, so we used a blend of rye and all-purpose ours. Dates that are steeped in coffee, then pureed, gave body. Together, the nutty rye and bitter coffee balanced the cake's sweetness. To improve the dessert's presentation, we made it in a Bundt pan. Covering the pan with foil kept the cake rich and moist, similar to a traditional steamed pudding.

90 MINUTES, 10 minutes active, *plus cooling* | 10 SERVINGS

*Don't chop the dates. Their texture was unpleasant in the finished dish. The food processor is the best bet. And be sure to check your dates for pits.*

## Ingredients

8 oz Pitted dates (about 1½ cups)  
1 c brewed coffee  
1 c all-purpose flour  
¾ c rye flour  
1 tsp baking powder  
1 tsp kosher salt  
½ tsp baking soda  
1 c dark brown sugar, packed  
4 large eggs  
2 tsp vanilla extract  
1 tsp ground allspice  
12 Tbsp (1½ sticks) salted butter, melted and cooled slightly

## For the Toffee Sauce

1 c dark brown sugar, packed  
⅔ c light corn syrup  
2 tsp finely grated orange zest  
⅛ tsp kosher salt  
5 Tbsp rye whiskey  
8 Tbsp (a stick) salted butter, cut into 8 pieces and chilled

## Directions

1. Heat the oven to 325°F with a rack in the middle position. Lightly coat a 12-cup nonstick Bundt pan with butter and flour. In a medium saucepan over medium-high heat, bring the dates and coffee to a boil. Remove from the heat and let sit for 15 minutes. In a large bowl, whisk together both flours, the baking powder, salt and baking soda.
2. Transfer the coffee-date mixture to a food processor, add the sugar and process until smooth, about 1 minute. Add the eggs, vanilla and allspice. Then, with the processor running, add the butter. Pour the date mixture over the flour mixture and whisk gently until thoroughly combined. Transfer to the prepared pan, cover tightly with foil and bake until firm and a toothpick inserted at the center comes out clean, 55 to 65 minutes. Remove the foil and cool in the pan on a rack for 15 minutes.
3. While the cake cools, in a medium saucepan over medium-high heat, combine the sugar, corn syrup, zest and salt. Bring to a boil, then cook until the mixture hits 240°F, 2 to 3 minutes. Reduce to low and add the whiskey, 2 tablespoons at a time, allowing the bubbling to subside before adding more. Whisk in the butter 2 tablespoons at a time until melted and smooth.
4. Invert the cake onto a serving platter. Brush the top and sides generously with the warm toffee sauce. Slice and serve drizzled with additional sauce. The sauced, cooled cake can be wrapped tightly in plastic wrap and kept at room temperature for up to 3 days. Cooled sauce can be refrigerated for up to 1 week. To reheat, wrap the cake in foil and place in a 300°F oven until warmed. Microwave the sauce until bubbling.

*Christopher Kimball's Milk Street* in downtown Boston—at 177 Milk Street—is home to the editorial offices and cooking school. It also is where they record *Christopher Kimball's Milk Street* television and radio shows. *Milk Street* is changing how we cook by searching the world for bold, simple recipes and techniques. For more information, go to [177milkstreet.com](http://177milkstreet.com). You can hear *Milk Street Radio* Sundays at 3:00pm on JPR's *News & Information service*.

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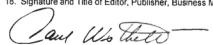
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## AS IT WAS

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

*As It Was* airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm, and on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

# British Diplomat Considers Rogue Fishing Best In World

By Lynda Demsher

**A** British diplomat liked the fishing on the Rogue River so much he decided to build his own lodge along its banks. His Britannic Majesty's consul to Mexico, Douglas A Collie-MacNeill, had searched the premier fishing streams of the world and cast flies over most of the noted angling waters of two continents before naming the Rogue River as the best.

In 1915, Collie-MacNeill, stopped in Grants Pass with his wife, daughter, and chauffeur during a trip from Guadalajara, Mexico, to British Columbia. With a Grants Pass guide, he landed 12 steelhead, some weighing more than eight pounds.

In 1916, he returned to fish the Rogue again. Obviously hooked—excuse the pun—Collin-MacNeill bought 20 acres three miles north of Grants Pass in a beautiful grove of

trees on the north side of the river overlooking quiet water above the Golden Drift Dam.

His plans called for a six-bedroom lodge with indoor bathrooms, electrical features, a large living room, and porches filled with friends during steelhead season.

MacNeill's grand plans, however, were thwarted by the demands of World War One, and the lodge was never built.

SOURCE: "Diplomat Will Build Fishing Lodge on Rogue." *Rogue River Courier*, 25 Feb. 1917 [Grants Pass Oregon], p. 1. Historic Oregon Newspapers, [oregonnews.uoregon.edu/lccn/sn96088180/1917-02-25/ed-1/seq-1/#date1=01%2F01%2F1846&city=&date2=12%2F31%2F2019&searchType=advanc ed&language=&sequence=0&lccn=sn96088180&index=1&words=fish+fishin](http://oregonnews.uoregon.edu/lccn/sn96088180/1917-02-25/ed-1/seq-1/#date1=01%2F01%2F1846&city=&date2=12%2F31%2F2019&searchType=advanced&language=&sequence=0&lccn=sn96088180&index=1&words=fish+fishin). Accessed 3 Aug. 2019.

# Medford Airplane Introduces Public To Flight

By Kernan Turner

**T**he owners of the first private airplane in Medford, Ore., named it the Mayfly, as in the expression, "it may fly." It became better known as "Old Sturdy" after introducing dozens of people to the miracle of flight.

World War I veterans Seely Hall, Floyd P. Hart, and Frank P. Farrell formed the Medford Aircraft Corp. and bought the war-surplus Curtis Jenny biplane in 1919. They raised money by promising a ride to anyone who bought a \$100 share in the company, creating an investor list resembling "a who's who of Southern Oregon."

Old Sturdy barnstormed regional communities, attracting long lines of people anxious to pay \$10 or \$15 for short rides.

The Medford *Mail Tribune* reported on Aug. 4, 1919, "The familiar sight of the plane

sailing over the city never grows tiresome and citizens watched its every movement." Once it flew low over the city, dropping free tickets to a musical comedy.

Seely Hall later established an air transport business and spearheaded the move of the municipal airport to its present-day Biddle Road location. He retired in 1958 as United Airlines' vice president for Western operations.

SOURCES: "Old Sturdy, the Medford Plane." *Southern Oregon History, Revised*, edited by Ben Truwe, Ben Truwe, 9 Mar. 2017, [truwe.sohs.org/files/oldsturdy.html](http://truwe.sohs.org/files/oldsturdy.html). Accessed 7 Aug. 2019. In 1919; Alissa, Corman. "Mail Tribune 100, July 30, 31, Aug. 4, 5, 1919." *Mail Tribune*, July 30, 31, Aug. 4, 5, 2019 [Medford, Ore.].

## POETRY

JANET DANYOW  
HUGGINS

### Catching Fish

*For my Father*

You need to hold your mouth right  
To catch your trout,  
rainbow, brown; pike and perch.  
Advice that, though specific,  
And from a master fisherman,  
Is untranslatable,  
Though understood by other artists at work.

He who has fished the northern waters,  
brook and many-fathoms lake,  
the prayer closet of close-walled canyon streams,  
Is revealing, not a folk saying,  
But the secret to all catching.  
First, hold your mouth aright,  
With the gesture, the preparation, the calm,  
That invite the fish to come.  
Gathering spirit, honoring willingness,  
Opening every portal to what may come.

### The Constellation Ursula

*A Visit to Kitt Peak*

Ursula, goddess of the long view,  
Looks into the heavens and weeps.  
Dark matter, the thing that you know is there  
But cannot name or see,  
The black hole that pulls stars into its invisible mouth  
And they, too, become invisible;  
The Crab Nebula mounts up its fountain of gasses  
Not far from the exuberant bauble of the earth,  
Tossed round in an indifferent net  
That hastens away, hastens away to an unknown destination.  
Perhaps it may yet coalesce into a friendlier form, she sighs.

Ursula, goddess of the long view,  
Stops, thinks it over,  
And decides to take a nap,  
A long one.  
There she reclines, even now, in her chaise longue,  
That is shaped somewhat like a little dipper,  
Winter or summer outlined with stars  
And other nightlights, dimmed, to not disturb.  
It will all work out,  
Is her last thought before her patient gaze drops,  
Becomes a vision, and in time, a dreamy legend.

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Janet Danyow Huggins's poems have appeared in *Jefferson Monthly* and *KSOR Guide to the Arts*—the predecessors to *Jefferson Journal*—as well as *The Oregonian* and other publications. After school years spent in Arizona, Janet moved to Coos Bay, where she has worked in marketing as a writer and graphic designer, continuing now as a volunteer for nonprofit organizations. She enjoys sculpting, playing piano, and tending the family animals.

Writers may submit original poetry for publication in *Jefferson Journal*. Email 3–6 poems, a brief bio, and your mailing address in one attachment to [jeffmopoetry@gmail.com](mailto:jeffmopoetry@gmail.com), or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor  
*Jefferson Journal*  
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